THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice."

No. 143. Wednesday, May 1, 1822. Price 1d.

DRURY LANE.

Cobb's opera, *The Haunted Tower*, as miserable a *vehicle* for music, as ever was manufactured by any play-wright, was represented, last night, to a rather thin audience. It surely cannot be supposed that these wretched dramatic compositions can take any firm hold on public taste, let the music they convey be as delightful as it may. It appears that not even Mr. Braham nor Madame Vestris, can render such pieces attractive.

Braham was *Lord William*, and gave some of his songs with considerable effect; but he did not appear in very excellent spirits, nor was his voice in perfect condition. He sang "*Spirit of my sainted sire*" in a very inferior manner to what we have heard it from him on former occasions. There is, however, a great defect in this House, when it is not very full, the reverberation of each note is continued upon the succeeding one so as to give an unpleasant flatness to tenor voices, whilst it improves the effect of those of a different pitch. When there is a crowded audience, the sound is in better condition, and is preferable to that at Covent Garden Theatre, which on the other hand is too little adapted for reverberation, but is on that account well calculated for some voices, Mr. Braham's voice is most effective in Drury Lane Theatre, when it is well filled. Its powers, then, are astonishing, equally as to volume, clearness, and precision.

Unfortunately, we entered too late, to hear him sing the new M. S. song, called "Hope," which it seems is composed by Mr. Parry. Madame Vestris as *Adela*, looked and sang very charmingly. The audience took the opportunity of Mr. Gattie's (Baron Oakland) speech where he says—"As to your beauty, that speaks for itself," to compliment her with an applauding confirmation of their being of the same opinion. We did not observe that it was too overcoming: But Madame Vestris is accustomed to such attentions, and it cannot be supposed that their frequency can produce much new feeling of delight.

Miss Povey who is a quiet, little lady, sang with her usual talent in the character of *Lady Elinor*, but she had enough to do to throw a little saucy manner in the quarrel duet with Adela.

Mr. GATTIE was a little too vulgar as the *Baron*;—but the laughter-loving deities in the upper regions were obliged to him for sundry grins produced amongst them, particularly by his elegant entrée, and stumbling on assuming the chair of state.

Mr. HARLEY always has a few friends in the same regions, and somewhat lower, to assist him through his jokes, whether good, bad, or indifferent.

Mrs. BLAND as *Cicely*, must not be forgot, for she is determined we shall never lose the memory of her melodious pipe. We wish better success to opera at this House in regard to attraction; the absentees ought to have their ears cut off.—BRAHAMS are not to be had in every century.

COVENT GARDEN.

THE Opera of Drury Lane was encountered here, last night, by *Love in a Village*, which it must be confessed is a much more appropriate piece for the eve of *May*, than *The Haunted Tower*. At this season, *Love* is a very fashionable word, and when united with rural ideas, is particularly delightful, now that the blossoms are bursting forth, and the fields look gay. Fond ideas of country enjoyments begin now to re-take possession of the smoke-dried cockney, and like *Peter Pastoral*, in *Teasing Made Easy*, he is delighted even at the distant view of dung-hills and pig-styes. Love in a Village! how delicious that sounds!—then the very names of the characters, *Meadows*, *Woodcock*, *Hawthorn*, *Hodge*, and *Rosetta!* How rural! But alas! when we come to see the familiar visages of Mr. Chapman, Mr. Fawcett, Mr. Pyne, and Mr. Isaacs, they exhibit so little to maintain the previous pleasing associations of rustic ideas, that they are apt to banish them all except when we revert to the woods, and gardens, and cottages, pictured so beautifully in imitation of nature.

Mr. PYNE sang some of the songs of *Young Meadows*, very respectably. Mr. J. ISAACS gets through *Hawthorn* with no bad effect, but we cannot forget the superior manner in which these parts have been sustained at this Theatre. Miss STEPHENS is always a delightful singer, she gave the songs in Rosetta with very charming effect. Mr. EMERY's *Hodge* is a lump of nature. The *Woodcocks* were ably and humourously sustained by Mr. FAWCETT and Mrs. DAVENPORT. The House was rather thin until half-price.

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Published by C. HARRIS, 25, Bow Street, by whom orders and communications are received; and sold by CHAPPELL and Son, Royal Exchange.

Theatre Royal, Covent Garden.

This Evening willbe performed the Comedy of

She Stoops to Conquer.

Sir Charles Marlow, Mr. CHAPMAN,
Young Marlow, Mr. C. KEMBLE,
Hardcastle, Mr. FAWCETT, Hastings, Mr. ABBOTT,
Tony Lumpkin, Mr. LISTON,
Diggory, Mr. BARNES, Roger, Mr. MEARS, Dick, Mr. HEATH
Thomas, Mr. WILLIAMS, Landlord, Mr. ATKINS,
Slang, Mr. NORRIS, Jeremy, Mr. LOUIS, Groom, Mr. RYALS,
Bearward, Mr. CRUMPTON.
Mrs. Hardcastle, Mrs. DAVENPORT,
Miss Neville, Miss FOOTE, Dolly, Miss GREEN,
Miss Hardcastle, Mrs. CHATTERLEY.

After which, a New Grand Melo-Drama, called

Cherry & Fair Star.

Cherry, Mrs. VINING,
Sanguinbeck, (Captain of a Greek Vessel) Mr. FARLEY,
Topack, (his Slave) Mr. GRIMALDI,
Hassanbad, (a Native of Tenedos) Mr. BLANCHARD,
Sigismund, (Emperor of Cyrus) Mr. COLLETT,
Prince Demetrius, Mr. SMITHSON, Giaffer, Mr. CHAPMAN,
Noureddin, Mr. Horrebow, Captain of the Port of Cyprus, Mr. Isaacs
Hunters, Mr. Pyne, Mr. Comer, Mr. J. Isaacs,
Zaib and Norab, Messrs. Heath and Smith.
Noldes, Messrs. Austin, O'Bryan, Collet, Grant, Sutton, and Vedy
Soldiers, Messrs. Crumpton, George, Montague, G. Pyne, &c.
Fair Star, Miss FOOTE,
Aviaryana, (Queen of the Faries) Miss BEAUMONT,
Papillo, (an Ariel Sprite) Miss E. DENNETT.
Fairy Spirits of Aviaryana, Misses Barnett, Bennett, Bodens, &c.
Ladies of Cyprus, Mesdms. Chipp, Louis, Twamley, Vedy, &c.

The following is a Succession of the beautiful Scenery.

THE AVIS GROVE, OR FAIRY ABODE.

The Isle of Tenedos, Hassanbad's Villa, and Grounds on the Island

ENCHANTED WOOD, and FAIRY VISION.

Hassanbad's House. Picturesque Wood, and Waterfalls. The Port of Cyprus, and the Arrival of a splendid Grecian Galley into theHarbour

THE BOWER OF ILLUSION.

In which every object is multiplied, and every part of the Scenery augmented interminably. A general View of the Island of Cyprus.

THE BURNING FOREST

Which surrounds the Enchanted BASIN of DANCING WATERS.

To-morrow, Julius Cæsar, the Characters as before.

Theatre Royal, Drury Lane,

This Evening will be performed the Tragedy of

Romeo and Juliet.

Prince of Verona, Mr. VINING,
Romeo, *(2nd. time these five years) Mr. KEAN,*
Mercutio, Mr. ELLISTON,
Paris, Mr. BARNARD, Capulet, Mr. POWELL,
Friar Lawrance, Mr. BROMLEY,
Balthazar, Mr. WEBSTER, Abram, Mr. Turnour,
Peter, Mr. KNIGHT,
Tybalt, Mr. PENLEY, Gregory, Mr. HOWELL,
Montague, Mr. MEREDITH,
Benvolio, Mr. THOMPSON, Page, Miss C. CARR,
Friar John, Mr. FOOTE,
Sampson, Mr. Hughes, Apothecary, Mr. Loveday,
Lady Capulet, Mrs. KNIGHT,
Juliet, Miss P. GLOVER,
(Her 2nd. attempt on any Stage)
Nurse (on this occasion) by Mrs GLOVER.

To conclude with the Musical Entertainment of

Paul and Virginia.

Paul, Madame VESTRIS,
Alambra, Miss COPELAND, Sebastian Mr. HUGHES,
Dominique, Mr. KNIGHT,
Don Antonio, Mr. GIBBON, Diego, Mr. WILLMOTT,
Captain Tropic, Mr. GATTIE,
Virginia, Miss POVEY, Mary, Mrs. BLAND,
Jacintha, Miss CUBITT,
In which she will introduce the Song of the Mocking Bird.
In Act II. a Dance by Miss TREE.

To-morrow, the Tragedy of PIZARO, Rolla, *Mr. Kean.*